and plain surface, we might gain much of the solidity and massiveness of the Florentine palaces, without the "heavy monotony" which by some is considered, and perhaps is, a peculiarity in them. They were characteristic of the inhabitants; our dwellings should not be less so: we need no half castellated pile, where civil contest is no daily occurrence; we have no use for lofty towers, the sign of aristocracy, and the means of abusing power, but we require the most precise attention to modern comfort, and desire that character to be expressed in the exterior.

In our previous notice of M. M. Grandjean de Montigny and A. Famin's work on the Florentine style, we deferred that part, which illustrates the examples in some parts of Tuscany. Of such examples Sienna possesses several remarkable ones, having a character somewhat differing from those of Florence. We remark in them the same political or social influences, and the same general ingredients of design, but varied by the peculiarities of the ground, on which they stand.—Now forming part of the duchy of Tuscany, Sienna was formerly an independent state. Agitated by similar commotions, and often actuated by conflicting interests, Florence and Sienna were frequently at war. The city stands on the summit of a mountain in the midst of hills. From its situation, there was less need of large internal courts, an arrangement so desirable in a more confined atmosphere, whilst the beauty of the prospect led to the arranging terraced courts, looking on to the gardens down the side of the mountain. Whilst the courts are smaller, their porticoes are more rare than in the palaces of Florence, but the vestibule of entrance becomes of more importance.—The town-house of Sienna is the oldest building of the city here illustrated. The style is that of the thirteenth century. It is a curious mixture of windows with pointed arches, arranged with some attention to regularity, with the machicolated parapet of a castle. Beside it stands a lofty tower perforated in every part for defensive operations. The interior of the former building underwent some alterations in the 14th century, and amongst the architects' names we find those of Agostino, and Agnolo, of Sienna. Notwithstanding its peculiar character, it has rather an imposing appearance, and is commanded by thirteen different streets. A chapel near the entrance to the city is interesting, as being one of the works of Francesco di Giorgio, an architect and sculptor, who is said by his writings and his example to have first subverted the style, practised by Giovanni da Pisa, and others. It shews that the architect had paid some attention to antique monuments, being very similar to the ancient temples and tombs on the Appian way, and the frieze is an imitation of that to the temple of Antoninus and Faustina. The crescents of the Piccolomini family are inserted in the modillion band.—The same architect built a small house of brick in the Corso, about the year 1460, which has some merit, and is remarkable for its perfect state of preservation. There are ornamented string courses, a large cornice, pilasters at the angles, the lower story being rusticated, with the courses alternately broad and narrow. The whole of the ornamental work is in terra cotta. The sacristy of the cathedral was constructed about the year 1450 by Pius II. It was intended for a library. The decorations are very elaborate, and it contains some paintings by Pinturicchio, from the cartoons of Raphael. It is, of course, in a very different style to that of the cathedral. "The loggia of the pope" was built by the same pontiff, in the year 1460. Francesco di Giorgio was the architect. It is quadrangular in the plan, presenting three arches, springing from Corinthian columns, with an inscription and cornice above, in the main front, one arch at each end, and a wall at the back. The architect executed the capitals and enrichments. These loggie were common in Tuscany. They were built by the nobility in the neighbourhood of their palaces, in order to assemble their friends and dependents to discuss the affairs of the republic, and frequently matters of science and art.

The Spannocchi palace was completed in 1472, the architect being Francesco di Giorgio. It greatly resembles the palaces of Florence, being rusticated the whole height, and having a bold cornice. It is in three stories, and the proportions are happily arranged. The ground story presents five arches of entrance, the arrangement of the arch stones being irrespective of the horizontal courses, and with the extrados pointed, both strong characteristics of the style;—above are two heights of windows and string courses. The windows have all the central column. The cornice is very peculiar, having between its cantilevers, busts projecting boldly from circular pannels. There are iron rings fastened in the wall, at the ground story, as in the palaces at Florence.—The Piccolomini palace in general design is very similar to the one just mentioned. It is, however, of nearly double the length, and a better character is given to the basement by the treatment of the rustics, the steps, and the base, and impost mouldings. The arch of entrance is larger than the four on each side. The crescent is seen in the enrichments of the cornice. The internal court has been elaborately decorated. The design is attributed to Francesco di Giorgio, and the date is supposed to be the commencement of the sixteenth century. The names of some other architects are mentioned as having been engaged at Sienna; amongst others, it is said that Baldassare Peruzzi was the architect of a second house of brick in the Corso, which has some details carefully executed in terra-cotta.

At Arezzo, besides the Gothic cathedral, there are several churches, and the hospital. The church "della Pieve" was restored by Giorgio Vasari, and in consequence of the care which the monks had taken of his education, and because his ancestors were buried there, he executed the work at his own expense.—The façade of the church of the Madona delle Grazie, near Arezzo, was by Benedetto da Maiano. It consists of a portico of eight columns with arches, supporting an entablature, and a boldly projecting roof. The frieze and the spandrils of the arches are elaborately decorated. This portico occupies about the same space as the body of the church, to which it is at right angles. There is much of the school of Brunelleschi in the design.—At Pistoja, there is a fine church, which was commenced in 1509. Ventura Andrea Vitoni, the architect, was at first a joiner, and was employed in that capacity upon some of the works of Bramante, at Rome. On his return to his native country, he was commissioned to build this church. Dying before its completion, another architect could not be found sufficiently skilful for the work, and it remained a long time unfinished, until at length it was completed in 1561 by Vasari, though not exactly in the original idea. It is highly praised by the authors of the volume, as one of the best productions of the sixteenth century. The plan is octagonal with a vestibule in front, and a recess at the opposite end. In the domes and vaulting, there is some display of skill.

The work concludes with plans of the square at Leghorn, and with plans and views of the Campo Santo at Pisa. It also contains frontispieces to the different parts, illustrating the sculpture and antiquities preserved in the museums of Tuscany, some useful description, and a table of architects' names. E. H.

CARPENTERS' HALL, LONDON WALL.

At the time when the paintings were first discovered in this hall, we visited it with the intention of placing before our readers such particulars of the structure and of the company to which it belongs, as might be obtainable. Finding, however, that Mr. Fairholt and other members of the Archæological Association had already commenced an investigation, we, of course, left it in their hands. Mr. Fairholt's excellent paper, the result of that inquiry, illustrated by four engravings of the paintings, is since published in the journal of the association, and we avail ourselves of it for most of the following information.

"All that remains to us illustrative of the ancient state of the civic companies of London, is so very slight, that any addition to our knowledge on that subject is welcome and curious. The great fire in the first instance, and the hand of spoliation and mis-called improvement in the next, have nearly eradicated all vestiges of their past glories. The discovery, therefore, within the last few weeks, of so much of the internal fittings and decorations of an ancient civic hall, as may lead us to a correct comprehension of its original condition, is an event of singular interest to all who are curious in London antiqoities.

On Friday, December 26th, 1845, one of the workmen employed in refitting the interior of Carpenters' Hall, London Wall, finding an insecure hold for a nail he was driving in the upper part of the western wall, tore away the very old and decayed canvas which had covered it, in order that he might ascertain the cause: by doing so, he uncovered a portion of an ancient painting, which induced him to strip the entire surface, and thus led to the exposure of the series of pictures which formed the principal decoration of this ancient hall three centuries since. These pictures are all scriptural, and have reference to the art and mystery of the carpenters; but others have since been found on the south wall, which are entirely ornamental.

Carpenters' Hall is one of the few ancient buildings that escaped the great fire, which came very near, but did not destroy it. Its position at that time was on the very verge of London, and the fire was checked when it may be said to have surrounded it; it was frequently in imminent danger, and Drapers' Hall, in its immediate vicinity, was destroyed."

The court Book of the company shews that a similar fate was feared for Carpenters' Hall. Being fortunately saved, it was let to the drapers, goldsmiths, feltmakers, weavers, and haberdashers companies to hold their courts in; and afterwards, 12th October, 1666, to the lord mayor of London elect, "to keep his maioralty in;" his lordship undertaking to arrange with the companies just mentioned.

The situation of the hall was originally very pleasant. The old walls of London faced it, beyond which were Moorfields and Finsbury,—the great places for recreative walks; while all beyond was open ground, stretching right and left to the nearest villages. Moorfields, in the ancient maps, is covered with linen; and in Thomas Deloney's 'Crown Garland of Golden Roses,' may be seen the ballad history of 'the two ladies of Finsbury that gave Moorfields to the city, for the maidens of London to dry clothes in,' and where he says:

'Now are made most pleasant walks
That great contentment yield'

while Finsbury fields was the great school of archery, from the time when every man was enjoined by law to 'draw a good bow and shoot a good shot,' until the entire decay of the science. Until comparatively modern times, Moorfields was an open space, uniting with the Artillery ground and Bunhill fields. Eastward of the hall was the mansion of Sir Henry Pawlet, built in the reigns of Henry VIII. and Edward VI., with its large gardens, and at its back were others, reaching to Lothbury. The company still preserve much open ground about their hall, with the old garden behind, which has never been built on.

The account of the hall and company, given in our histories of London, are extremely meagre and unsatisfactory, however voluminous the works may be. Stow merely names it, and Strype, in 1720, dismisses it in these few complimentary words:—'Carpenters' Hall, which hath a very handsome comeing into it of free stone, which leadeth to a court yard and garden, which is begirt with the hall and apartments thereunto belonging, being a pretty handsome building.'

Edward Hatton, in his 'New View of London,' 1708, merely speaks of it 'as ornamentally built of timber.' Seymour, in his 'Survey of London,' 1735 (vol ii., p. 37?), has devoted most space to the subject: he says:—'The company of carpenters, being a society of antient standing, were incorporated by letters patent, bearing date the 7th day of July, in the seventeenth year of the reign of King Edward IV., by the name of Master, Wardens, and Commonalty of the Mystery of Freemen of the Carpentry of the City of London. Their arms are—*Argent*, a chevron engrailed between three pair of compasses, pointing toward the base, and a little extended. *sable*. This company are a master, three wardens, assistants uncertain, 90 on the livery, besides yeomanry. The livery fine is 8*l*. The Carpenters' Hall is situated on the south side of London Wall, almost against the east end of Bethlehem.

In this hall, in memory of two eminent members of this company, hang up two pic-

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